a Dedorn Dog Book 2/6

The Freewheelin' Geoff Towner

Geoff Towner

CONTENTS

The Freewheelin' Geoff Towner

New Song 3
Waltz For Chloe 4
Poor Ol' Shuma-Gorath 5
Undone At The Seams 6
Common Ground 7
This Truth Will Travel (song for Odette) 8
Hoops Of Flame 9
All Is Full Of Hate 10
Impetigo Blues (song for Joseph) 11
Yr Making It All Up 12
Free Spirit 13
Closing Credits (for Matt Browne) 14

Credits

THE FREEWHEELIN' GEOFF TOWNER

(2017-2018)

NEW SONG

You've been askin' for a new song,
well, here it is.
One riff. Two chords.
Nothin' more than this.
Y'say you want a song with turbulence.
Don't know if I got it in me anymore.
No more.

Even though I'd had a few random (and discarded)
song ideas between 2004 and 2017,
this was the first song idea that I'd thought worthy
of putting down on my phone as a quick sketch demo
in a VERY long time!
Sketched in March and fleshed out & recorded in September,
the sketch's improvised and honest lyrics
were 100% kept intact for the September demo.
The outro was added for the September recording,
which makes the lyrics a lie.
The lyrics serve as both an answer to a question from Lea
and a mini tribute to Milo from Tweezer,
who didn't know if he still had the anger to pull off
an adequate Tweezer performance at a 2010 reunion.

WALTZ FOR CHLOE

Take these tangled up thoughts upon leaving.
Tie them with brown paper and string,
then everything will be fine
and you will be mine.

Weigh them down with one rock for each demon.
Throw them in the deepest stream and
then everything will be fine
and you will be mine.

Take these muddled up, jumbled up feelings.
Set them on fire in the clearing,
then everything will be fine
and you will be mine.

Catch them. Go to the woods and release them.
Send them on home knowing freedom,
then everything will be fine
and you will be mine.

Make these the last tasks you do in the evening,
before you are done with your grieving,
to unify all your feelings
and you will be fine.

This second scratch demo, also from March 2017,
was more of a concrete song idea than "New Song".
The original title was from the opening line,
"Tangled Up Thoughts Upon Leaving",
and named after the band Tangled Thoughts Of Leaving
(who I've never heard, but I love those words together!).
I recorded a "proper" demo of it a full year later
and renamed it "Waltz For Chloe" after Bon's dear departed dog.
I also used that title for an unreleased EP recorded at Bon's house.
The song is essentially about how to deal with grief,
but written as a recipe of "magical" instructions
(with a healthy helping of nature-based references)
and a slight hint of the sinister.
Apart from a once-played A Gold Star Secret song called
"Holly's Waltz", this is the only other "Waltz" song I've written.

POOR OL' SHUMA-GORATH

Poor ol' Shuma-Gorath.
You really don't know, with the lights down low.
Poor ol' Shuma-Gorath.
You really don't know where the strange winds blow
and the blood will flow.
Poor ol' Shuma-Gorath.
You really don't know, with your eye now closed,
where it's all gonna go.

So set it on fire.
Set it on fire.

Poor ol' Shuma-Gorath.
You really don't know, with the lights down low.
Poor ol' Shuma-Gorath.
You really don't know, when the blackbirds crow,
that you're in your death-throes.
Poor ol' Shuma-Gorath.
You really don't know, with your eye still closed,
that you're havin' to go.

So set it on fire.
Set it on fire.
Set it on fire.
Set it on fire.

Sketched a fair bit after the rest of these songs
in October 2018, it almost doesn't fit with the others
(marking the first appearance of a capo even!)
but it doesn't really fit anywhere else.
Somewhat influenced by traditional folk music
(as was A Broken Sail, both sketched at around the same time),
I was knee deep in writing for the Geoff Kevin album & I wanted to
write a "silly" song to offset the lyrical complexity of Geoff Kevin.
Recorded two weeks after the sketch, with a new extra outro,
this song is about an ancient Lovecraftian entity
from Marvel's Dr. Strange comics.
The obvious reference to The Scientists also marks the beginning
of a bunch of songs mentioning setting things on fire.

UNDONE AT THE SEAMS

Sleep deprivation,
aches and pains can lead to madness.
It frays our tempers,
which can only lead to sadness.
Then when the hunger sets in
I'm a veritable monster,
and then when you get in "that" mood,
I then know there is no answer.

(There's one way out from which I ain't comin' back).

She comes undone at the seams
and she loses her cool at me.
We both don't know what it means,
but it can't be ending happy.
She comes undone at the seams
and she loses it completely.
We both don't know what it means,
but it makes me feel uneasy.

I slam the car door,
then I walk on down the highway.
Up to my neck in it now
'cause she just can't see it my way.
Soon there's a chime in the air
and I see that it's her callin'.
"Hurry up, and get back in the car",
and she keeps my heart from fallin'.

No sketch demo done for this one.
Written, recorded & mixed in the space of a few hours
on the 20th August 2017.
100% based on a true story.
The original line was "and she loses her SHIT at me"
but Lea suggested "cool" instead.

COMMON GROUND

I've seen the way you look at me
and if I ask you "Please?",
will you come over?
Will you come over?
Everyone has disappeared
and now the coast is clear.
Will you come over?
Will you come over?
I don't wanna break no hearts,
not even in the dark.
Will you come over?
Will you come over?
Silent regrets on my deathbed.
The stupid things I've said.
Will you come over?
Will you come over?

But do we have common ground?
Do we have common ground?
Do we have common ground?
Do we have common ground?
Do we have common ground?
Do we have common ground?
Do we have common ground?
Do we have common ground?

Sketched in September 2017 & recorded in February 2018
with only a few improved lyrical lines from the original sketch.
I wanted it to sound kinda like Blur covering Radiohead
("Coffee & TV" meets "Creep", in a way).
It was written after watching other parents interact
at my kids' school, & wondering if any of them
were having an affair with each other.
And at the time, EVERYTHING was being called "Common Ground".
No bandwagon jumping was intended.

THIS TRUTH WILL TRAVEL (Song for Odette)

Hangin' on a thread,
it's gonna do just what we said.
Though your lips are red,
I kiss you 'fore you go to bed.

Little darlin', little darlin',
I will be your guiding light.
Little darlin', little darlin',
it'll all come out tonight.

This truth will travel.
It's a story, not a lie.
This tooth gives trouble.
Everything will be alright.

Frontwards, sidewards, backwards,
I will try another tack.
Then it's free at last,
I see. It never happens fast.

Little darlin', little darlin',
I will be your guiding light.
Little darlin', little darlin',
it'll all come out tonight.

This truth will travel.
It's a story, not a lie.
This tooth gives trouble.
Everything will be alright.

No sketch demo was done for this either.
Recorded February 2018, it's a song about two things:
both my daughter Odette losing a tooth and
her ability to expand upon the truth to create fantastic stories.
Wanted it to sound like Lou Barlow
but it probably sounds more like the Foo Fighters. Sigh.
Our dearly departed neighbour Les used to call Odette "little darlin'".
I'm sure the "guiding light" line is a reference to something
but I can't remember what.

HOOPS OF FLAME

I used to be afraid of fierce beasts.
Always with the aid of a hasty retreat.
Stay, don't go. Stay, don't go.
You don't know, you don't know.

I ain't a lion tamer,
and I ain't gonna make you jump through
hoops of flame.
And you say, "It's such a shame".

Originally sketched in November 2017
with my son Joseph on bass & only the first line written.
Then on New Year's Day 2018, we recorded a "working out" demo
with the addition of my daughter Odette on drums.
A week or so later, Odette & I recorded the version
that was included on this album,
but unfortunately without Joseph.
It's about anxiety, fear of fighting,
and not wanting to rise to the argument.

ALL IS FULL OF HATE

What a day!
All these thoughts get in the way.
What a night!
Dark deception kills the light

and it's gettin' hard.
You're catchin' me off-guard.
My head's in a state,
makin' all these mistakes

and it's gettin' late.
All is full of hate
and it's gettin' late.
All is full of hate.

Out of mind.
Time will not let us unwind.
Out of sight.
Black sensations lead to spite

and it's always hard.
You're keepin' me off-guard.
My heart's gonna break,
cyclin' through my mistakes

and it's gettin' late.
All is full of hate
and it's gettin' late.
All is full of hate.

A song that I started writing around 2006
(not long after my son Joseph was born),
but sat in the backof my mind until March 2018
when this was finally fully written & recorded.
It's about the short tempers that arise
with the stress of being a new, unprepared parent.
Apart from the title being a skewed Björk reference, the song is loaded
with subtle and not too subtle references - another early attempt at this.
As well as nods to Neil Diamond, Metallica, Bob Dylan, the Models
& AC/DC, there's also a link to an earlier Gold Star song.

IMPETIGO BLUES (Song for Joseph)

It hurts.
It hurts.
When you touch me there
it hurts.
It hurts
in fits and spurts.
When's it going to end?
This hurt

sticks around for no apparent reason.
Won't be happy 'til it starts leavin'.
When's it gonna go away?
Sick of havin' these bad, bad feelin's.
I just want it to turn on it's heel and
not come back another day.

It hurts.
It hurts.
It hurts.

This song was sketched in July 2017
and then later recorded the month after
with barely any structural changes:
keeping the original improvised lyrics intact.
It was written in consolation for my son Joseph,
after he contracted the dreaded "school sores".
It's the first of a bunch of "...Blues" songs
that were written in the 2017-2019 period,
an idea highly influenced by Will Oldham.

YR MAKING IT ALL UP

Y'walkin' me down my street.
Y'say that y'love me
an' y'can't live without me,
an' make it sound so sweet.
Later, callin' me on the phone
an' y'say that you don't wanna be alone.
Y'say that y'love me,
an' I say "That's bullshit".

You're making it all up.
You're making it all up.
You're making it all up, (yeah)
it's in your head.

Y'chasin' me down my street.
Y'say that y'love me
an' y'can't live without me,
and all that bullshit.
Keep on callin' me on the phone
an' I say "Just leave me the FUCK alone!"
How can y'say you love me
when y'don't even know me?

You're making it all up.
You're making it all up.
You're making it all up, (yeah)
it's in your head.

Sketched in June 2017 after hearing Lea try to work
out what sounded like a Cat Power song (it wasn't!) in another room.
So I nicked the chords & strum style she was using
to write this in about 5 minutes.
I recorded it better 2 months later with more actualised lyrics.
The song was always intended to be sung by a woman,
as it was written from a woman's perspective.
It's obviously about people (stalkers) professing their love for you
when they barely know you as a person.

FREE SPIRIT

What happened to your voice?
Don't remember it being so stridulous.
I guess it was your choice,
knockin' 'em back and livin' on cigarettes.
What happened to your face?
Don't recognise you under all that shit.
Are you masking your age?
You really don't need to do it.

Tonight you are a heartbreaker, and that's what they will say.
Tonight you are a homewrecker, even if for just one day.
Tonight you are a lovemaker.
Tonight you are a soulshaker.
Tonight you are a free spirit,
if we look the other way.

What happened to your nature?
Don't recall you ever being so outrageous.
(You) used to be so demure,
but we all go through changes.

Tonight you are a heartbreaker, and that's what they will say.
Tonight you are a homewrecker, even if for just one day.
Tonight you are a lovemaker.
Tonight you are a soulshaker.
Tonight you are a freeloader.
Tonight you are a tin soldier.
Tonight you are a go-getter.
Tonight you are a jet-setter.
Tonight you are a peacemaker.
Tonight you are a trailblazer.
Tonight you are a free spirit.
I will look the other way.

Sketched in December 2017 after watching Crow
under the original title "Heartbreaker/Homewrecker/Free Spirit",
then recorded with proper lyrics three days later.
While the songwriting was very much influenced by David Pajo,
the production was inspired by Sufjan Stevens' "Carrie & Lowell".
For some reason, a lot of people tend to connect with this one.

CLOSING CREDITS (for Matt Browne)

(Instrumental)

Yeah, I know.
What place does an instrumental have in a collection of lyrics?
But this piece is such an intrinsic part of this
collection of songs, that it's story probably deserves to be told.
The sketch of this was written & recorded in April 2017
after watching too much "nordic noir", where the closing credits
seemingly always had a sad, longing Mogwai-esque melody.
It was the first time that I used a Zoom PS-04 digital 4-track recorder
when I decided to re-record it a few months later in July,
adding the uplifting change "chorus".
This was also the first song recorded for
the aborted "Historical Fiction" sessions.
That unreleased version was recorded by Andrew "Shaggy" Stapleton
in a house that he shared with Matt Browne,
who tragically lost his life not too long afterwards.
This song always makes me think of Matt.

CREDITS

The Freewheelin' Geoff Towner

Front cover photo taken by Dave Challinor.
Modelling by Geoff Towner.
"Historical Fiction" cover photo taken by
Gini Maidment.
Thanks also to Andrew Stapleton & Bon King.

Dedorn Dog Books
Design & layout by Geoff Towner.
All lyrics by Geoff Towner.
Front cover photo by Dave Challinor.
Thanks also to Lea Dunstone & Kristen Szumyn for the
inadvertant inspiration to do a 'zine in the first place.

All contents copyright Geoff Towner 2025.
First published April 2025.

Dedorn Dog Books is a subsidiary of
Quarter Chicken & Chips Records.

HISTORICAL FICTION

(original artwork concept)

a Dedorn Dog Book

The Freewheelin' Geoff Towner

This collection compiles the lyrics of the album "The Freewheelin' Geoff Towner", recorded between 2017 and 2018.

The 12 songs herein are home-recorded demos, and were intended to be re-recorded for an album entitled "Historical Fiction" around 2019, but the sessions were never completed.

The photograph for the album cover was taken by Dave Challinor on a Sal Paradise tour of Adelaide in 1996. While the image doesn't reflect the Bob Dylan album that the title is inspired by, the "feel" does. The photograph for the "Historical Fiction" album cover was taken by Gini Maidment.

Geoff Towner is a middle-aged, washed-up, has-been singer/songwriter/musician/artist/archivist/father/failure/dickhead who hates writing songs. His music has been likened to Will Oldham, Bill Callahan, Mark Kozelek, Jason Molina, Leonard Cohen, Robert Wyatt, Nick Cave & Bon Iver.

"I really need to go home and have Valium after that" - Nick Ketley

For copyright reasons this edition is not for sale outside of Australia.